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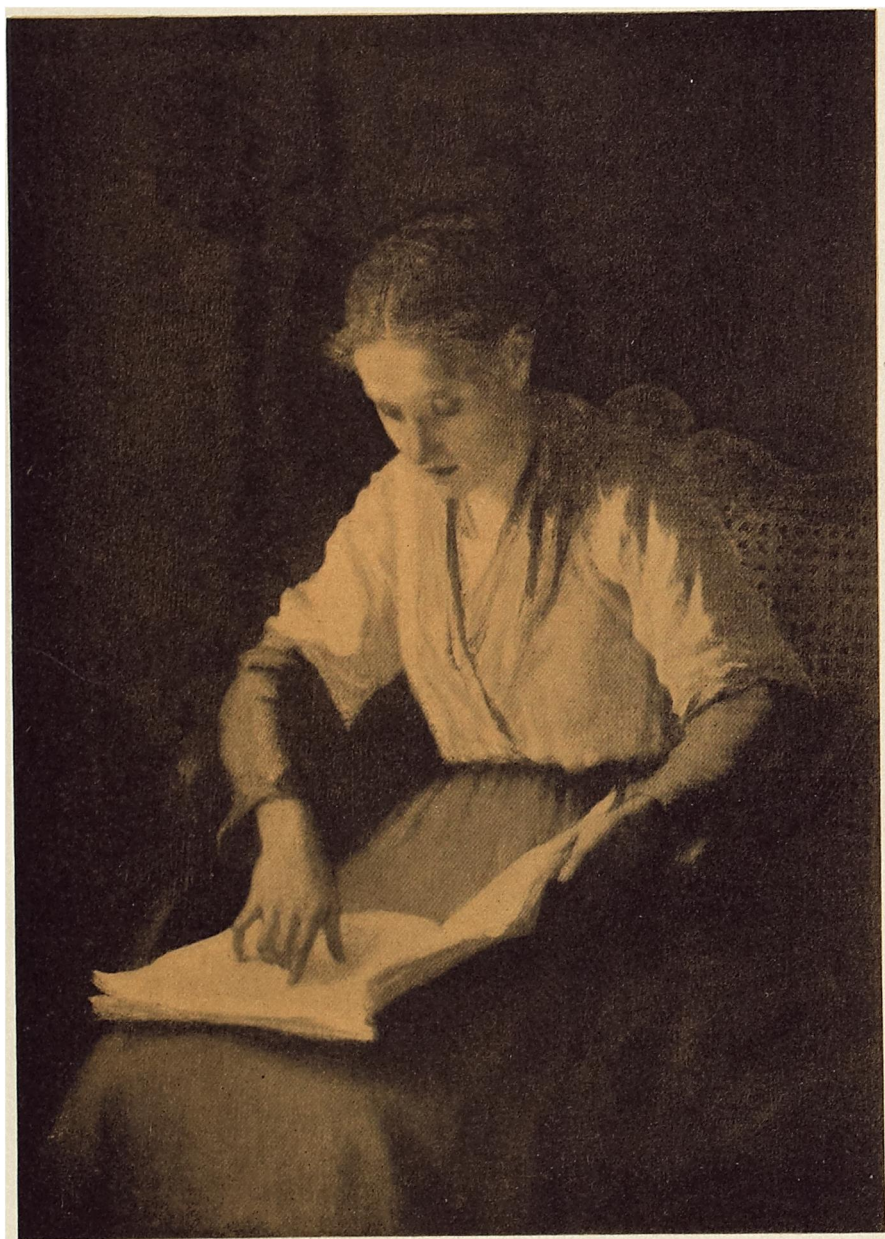
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GIRL READING
BY WILLIAM MORRIS HUNT
FROM A PHOTOGRAPH BY FOSTER BROTHERS, BOSTON

BRUSH AND PENCIL

VOL. VI

SEPTEMBER, 1900

No. 6

ALICE BARBER STEPHENS

Twenty years ago, when Alice Barber's name first began to appear in the periodicals of that day, women illustrators were few and their accomplishments sufficiently mediocre to give to the promising work of the youthful artist a peculiar value. Nowadays, when the pages of our weekly and monthly journals are replete with pictorial compositions in every degree of brilliancy, by both men and women illustrators, the work of this same artist, now Mrs. Stephens, is still preëminent for the qualities of vigor and directness which have characterized it from the beginning.

Mrs. Stephens's style has been a logical development of her character, education, and environment. Temperamentally she is superlatively conscientious, with a clearly defined sense of duty that never permits her to shirk any detail of any task she undertakes. Then her artistic education



ALICE BARBER STEPHENS
FROM PHOTOGRAPH

was begun at the Philadelphia Academy of the Fine Arts, in the days when Thomas Eakins supervised the classes at that old institution, giving his pupils a knowledge of anatomical construction which has served as a substantial groundwork for all the technical variations they have since chosen to build upon it. With these natural and acquired endowments, Mrs. Stephens has spent most of her life in the Quaker City of Philadelphia, where plainer tendencies than the purely artistic mold the tastes of its people. These

conditions have combined to give to the work of Mrs. Stephens a simplicity of purpose and expression, combined with an assured technique, all of which is primarily responsible for its deserved success.

In the early days of her career wood-engraving was still in vogue, and the Alice Barber of those days, but lately come from the country

home of her childhood in New Jersey, found in that craft an outlet for her artistic impulses and a means of earning a livelihood. Some of her engraved illustrations appeared in the old *Scribner's Monthly*, the precursor of the *Century*. With this work Mrs. Stephens also continued her painting, and she had indeed in those times a moderate success as a portrait painter.

One of her best portraits is of Alice Fisher, the Englishwoman who founded the Nurses' Training School in connection with the Philadelphia Almshouse Hospital. This portrait now hangs in the reception-room of the Nurses' Home at Blockley.



PENNSYLVANIA RAILROAD STATION
FROM PAINTING BY ALICE BARBER STEPHENS

Her "Portrait of a Boy," exhibited in the annual exhibition of the Philadelphia Academy in 1890, won for her the Mary Smith prize, an honor which in local circles practically makes the reputation of Philadelphia's women artists.

Mrs. Stephens studied for some years in Paris, working for a time at the Julien School, and later at Colorossi's. On her return to Amer-

ica she was connected with *Harper's*, and many of her pen-and-ink drawings have appeared in *Harper's Young People*. They were usually faithful, often realistic interpretations of the incidents they illustrated, and were treated in "cross-hatching," then considered the only means of rendering a pen-and-ink drawing.

For two years Mrs. Stephens taught the life classes at the Philadelphia School of Design for Women. In 1888 she was married to Mr. Charles H. Stephens, a well-known Philadelphia lithographer, and at one time an instructor of the antique classes in the Academy schools. Mr. and Mrs. Stephens have one child, a son, Owen, now nine years old, and already developing artistic inclinations. Of late years Mrs. Stephens has been working constantly on her illustrative work, varying her tasks with only occasional vacations, and now and then brief periods of study or of outdoor work. She was one of Mr.

Pyle's pupils when his classes in illustrating were started at the Drexel Institute, four years ago.

As a matter of fact, Mrs. Stephens is a very busy, often an over-worked woman. She works as hard as any business man, and usually her models are posing from eight o'clock until twelve and from one until six every week-day.

Her illustrations in the *Ladies' Home Journal* have familiarized a large reading public with her work, and her name is to-day probably better known among people who otherwise take small interest in "art

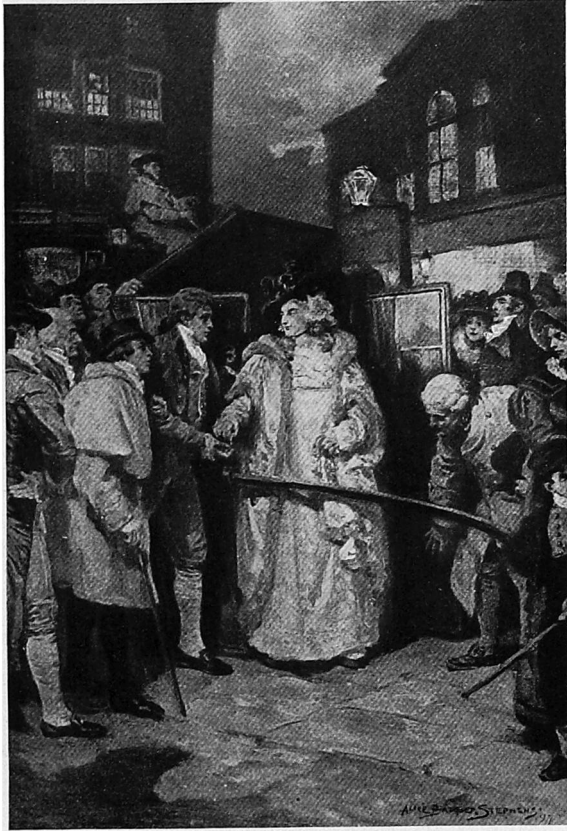


FROM "WOMAN IN RELIGION"

Copyright. Courtesy of Ladies' Home Journal

for art's sake" than any others of the illustrative artists of our times. There is a homely pathos in many of her themes which appeals to a universal human interest, and its force is the more telling in that it is presented in so masterly a manner.

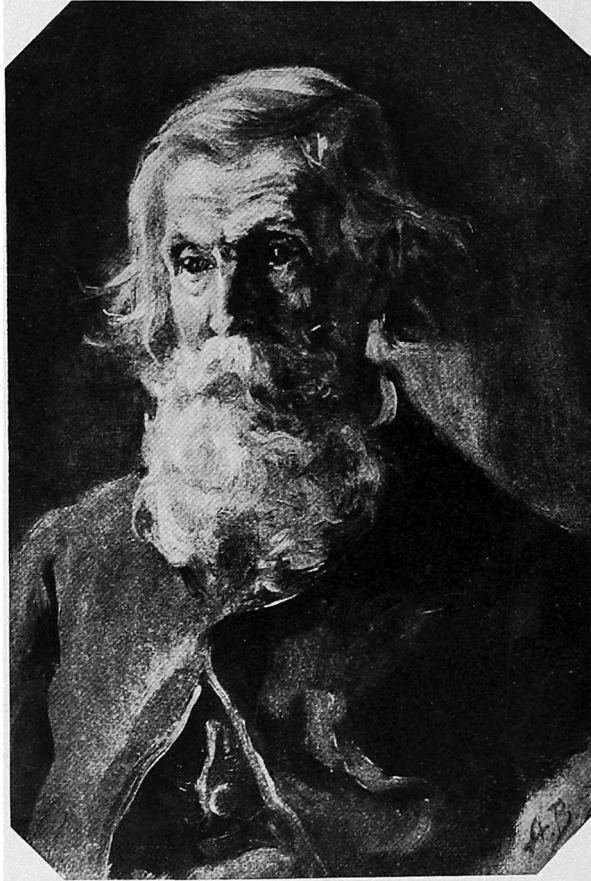
Although nearly all of her pictorial compositions are constructed



FROM "JOHN HALIFAX, GENTLEMAN"
Courtesy of T. Y. Crowell & Co.

and executed with understanding, they are seldom spontaneously dramatic, and it is therefore in pictures of quiet scenes and rural incidents that Mrs. Stephens excels. The artist herself is better satisfied with this side of her work, and she regards the illustrations for "Fishin' Jimmy," which she selected for reproduction with this review, as among her most satisfactory achievements. The head of the old fisherman is admirable in its pathetic reality. The Bret Harte pictures and

the illustrations for "John Halifax, Gentleman," and "Middlemarch," are in another vein, and one in which Mrs. Stephens is not quite so convincing. The latter illustrations were made for a special edition of these books published by T. Y. Crowell & Co., and have been reproduced by photogravure process in a most admirable manner.



FROM "FISHIN' JIMMY"

Copyright, 1894, by Annie Trumbull Slosson, and published by Chas. Scribner & Sons

The "Woman in Religion" is one of a series published in the *Ladies' Home Journal*, illustrating the American woman in her various callings. For all of these drawings Mrs. Stephens made very careful studies from existing scenes and conditions. Most of Mrs. Stephens's book illustrations have appeared first in the magazines, accompanying serial stories. The beautiful illustrations for James Lane Allen's "In

Arcadia" were made by her for that story at the author's own request. Many of the writers of pastoral fiction prefer—and wisely—to have Mrs. Stephens interpret their characters. She was Conan Doyle's selection, also, of an illustrator for his "Stark Monroe" papers.



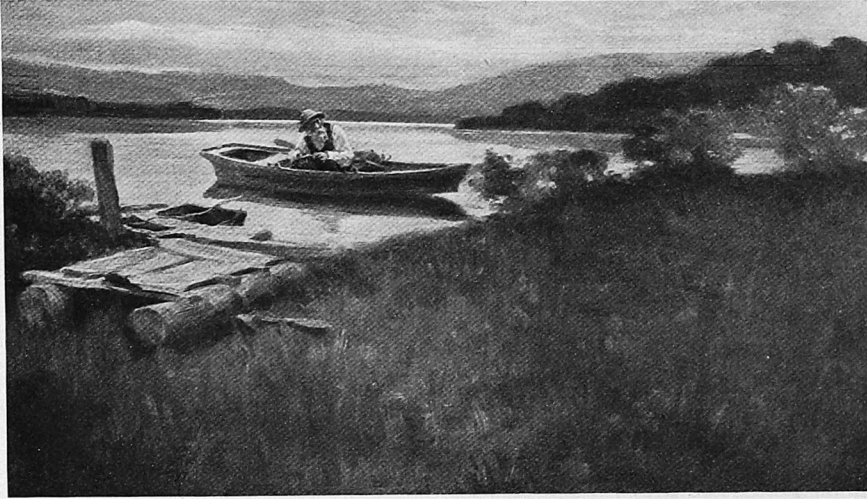
FROM "IN THE CARQUINEZ WOODS," BY BRET HARTE
Courtesy of Houghton, Mifflin & Co.

Mrs. Stephens has a natural fondness for detail. She never works without a model, and she never "fakes." She invariably visits the scenes in which her pictures are laid, when that is possible, and all the accessories of her pictures, of whatever period, are authentic. She possesses a valuable wardrobe of old costumes, from which she draws.

Her studio is on Chestnut Street in Philadelphia, on the top floor of an office building in which there is no elevator, an inconvenience which saves Mrs. Stephens and her studio partner, Miss Charlotte Harding, too many interruptions during working hours. The studio is a quaint room, with a low ceiling, built

in the form of an L, and arranged with quiet good taste. It is an attractive workroom, with all the appointments necessary to the calling of its occupants, and when it is occasionally opened for a "studio tea" it is frequented by all the artistic community of Philadelphia, who admire Mrs. Stephens as much for her pleasant personality as for her professional attainments.

In addition to the demands of her family and home and her arduous studio work, Mrs. Stephens has from time to time kept in touch with the artistic development of the city she has adopted. She was for a season a member of the Art Section of the Civic Club, and helped in the selection of pictures for the decoration of some of the



FROM "FISHIN' JIMMY"

Copyright, 1898, by Annie Trumbull Slosson, and published by Chas. Scribner & Sons

kindergarten public-school rooms. She has been a vice-president of the Plastic Club since the formation of that active society in 1897, and is a member of the Fellowship of the Academy of the Fine Arts.

Though Mrs. Stephens's style has long since matured, it shows no sign of declining, and it seems likely that her name will continue at the head of the list of American illustrators for many years to come.

F. B. SHEAFER.



REFORM IN PUBLIC ADVERTISING

The American Park and Outdoor Art Association is so fully alive to the evils of the abuses of public advertising, and to the desirability of applying some remedy, that we shall confine ourselves to the discussion of means of relief, bearing in mind, however, that the evil to be suppressed is merely the unreasonable extension and abuse of a perfectly proper practice incident to modern business methods. To lose sight of this fact would lead us to overshoot the mark and defeat our ends by putting ourselves in opposition to common sense.